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JOHN JULIUS ANGERSTEIN
BY SIR THOMAS LAWRENCE

EARLY ATTIC VASE

ONE of the most interesting periods in the history of Athenian vase-painting is that which lies between the Dipylon or geometric style of the tenth to eighth centuries B. C. and the black-figured style of the sixth century B. C. It is difficult to imagine a greater contrast than that presented by these two classes of pottery — the Dipylon vases with their elaborate system of linear decorations and purely decorative animals and human beings, often covering the entire surface, and the black-figured vases with their vivid representations of mythological and every-day scenes, confined to the most important fields. It was always felt that the process which led from one style to the other must have been one of gradual development, but not until recent years have the missing links been actually discovered. These are a series of vases and fragments found at different times in or near Athens, which, though forming a distinct class by themselves, show different stages of development, the earliest approximating the Dipylon style and the latest clearly heralding the early black-figured pottery. The material is still scanty,¹ and every addition is of importance in either verifying our present knowledge or supplying new data. The Metropolitan Museum is, therefore, to be congratulated on the acquisition of a splendid example of this class which will rank as one of the most important specimens known.

The great interest of these vases, to which the somewhat misleading name of Proto-Attic has been assigned, lies not only in the fact that they connect the Dipylon with the black-figured ware, but that they exemplify for Athens what is commonly known as the Ionian influence on Western Greece. After the downfall of the Mykenaean thalassocracy, Mykenaean pottery, which had so long been the pottery par

excellence throughout the Hellenic world, was everywhere succeeded by the geometric style. The geometric wares, slightly differentiated according to their various localities, held their own for several centuries; but during the seventh century another influence made itself felt which again changed the character of vase decorations. This influence apparently came from Ionia and acted in two directions: Mykenaean motives, which had been geometrized beyond recognition in Greece and the islands, but seem to have been preserved to a larger extent in Ionia, now found their way again into Hellenic art, enlivening what had become a thoroughly stereotyped style; and Oriental influence, through the medium probably of Ionian metal and textile manufactures, was brought to bear on Western Hellas, resulting in a fresh stock of ornaments and the introduction of Eastern animals and fantastic creatures.

Our newly acquired vase shows traces of all these influences; we find on it remnants of the Attic geometric style, a revival of Mykenaean motives, and the introduction of Oriental conceptions. But stronger than any of these influences of past and foreign arts is the impress it bears of the newly born artistic spirit in Athens, which was stimulated perhaps by the action of these influences, but is unmistakable in its vigorous individuality. For just as the Apollo of Tenea with all its crudeness contains the promise of the Parthenon sculptures, so this early vase, primitive though in many respects it be, is a worthy forerunner of the Athenian black-figured and red-figured pottery.

The vase is, like the majority of this class, of the amphora shape and is 3 ft. 6 $\frac{3}{4}$ in. (1.085 m.) high. Its large size and the fact that it was clearly intended to be viewed from one side only, suggest that it was placed on a tomb like some Dipylon vases. The surface is richly decorated both front and back, the figured representations being reserved for the front side only. On the latter there are three main representations, on the neck, the shoulder, and the body. On the neck is a scene of a lion attacking a spotted deer. The lion has placed his fore-paws on the deer's back

¹For roughly chronological lists of these vases see H. B. Walters, *History of Ancient Pottery*, p. 293 (1905), and R. Hackl, *Zwei frühättische Gefäße der Münchener Vasensammlung*, in *Jahrbuch des deutschen archaeologischen Instituts*, 1907, p. 98.

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and is proceeding to devour his victim. His aspect is rendered especially fierce by having his head depicted in full front, with large open mouth showing the tongue and two rows of teeth. The deer is looking back in a frightened attitude, as if taken unawares by the sudden attack. On the

to exact punishment for the attempted offence against his wife Deianeira. Herakles wears a short tunic and shoes and has the sheath and a shield hanging by his side. Nessos, who is represented, as often in archaic art, with human-shaped fore-legs, is in a half-kneeling attitude with both



EARLY ATTIC VASE, VII CENTURY B.C.

shoulder are represented two grazing animals, probably meant to be horses. Then follows the chief representation, occupying a large part of the body of the vase, and framed above by a plait pattern, below by a band of spirals. The subject is apparently the story of the Centaur Nessos represented in a somewhat novel way. The transport across the river has already taken place, for Herakles, with one hand grasping the Centaur by the hair and the other wielding his sword, is preparing

arms extended as if begging for mercy. So far there is nothing unusual in the representation, the attack with the sword being evidently the accepted tradition at this period, as is shown by numerous contemporary scenes. The story as told by Sophokles (*Trachiniai*, 555 ff.), at present our chief authority for this legend, that Herakles killed Nessos with bow and arrow while crossing the river, appears to be a later variation. What is singular is the four-horse chariot standing behind Her-

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akes in which, as far as can be made out with the bad state of preservation at this point, a woman is seated watching the contest: she is sitting facing the contest, with the upper part of her body turned sidewise, her right arm lowered, and her left extended backward to hold the whip and reins. She has long hair and wears a skirt with ornamental patterns.

The presence of the wife Deianeira, the object of the dispute, is of course what we should expect in a contest of Herakles and Nessos; and, in fact, it is only rarely that she is left out from the scene (e. g. on the Nessos Vase, *Antike Denkmäler*, I, pl. 57). But the introduction of a four-horse chariot — which must belong to the party, for Deianeira is sitting inside it — has no parallels. Indeed, we are set wondering how the chariot and the horses were ferried over the river, if Nessos had to carry Deianeira and Herakles himself swam across. But evidently the artist did not expect us to be so literal. He wanted to have an effective composition for the large space at his command; and having chosen the contest of Herakles and Nessos for his theme, he found that the three actors in this drama were insufficient for his purpose, even though one of them had a long horse's body. A simple expedient was the introduction of a chariot, the representation of which we know belonged to the artist's repertoire (see *Journal of Hellenic Studies*, XXII, pl. IV, and 'Ερ. Αρχ. 1897, pl. 6.). The chariot is of the type prevalent in Western Greece, with curved open sides and four-spoked wheels. The artist's naive conception of perspective in representing the heads of the four horses on top of one other, which makes them appear as one horse with four heads, is already familiar from contemporary Melian vases. Beyond the chariot is represented a man running at full speed with outstretched arms. He is much smaller than the rest of the figures and has apparently nothing to do with the action of the scene, so that he is best interpreted as a spectator.

The fields of these designs are filled with many and varied ornaments, mostly linear or floral. The chief are groups of zigzag and wavy lines, spiral hooks, rosettes with

three, five, or six leaves, and a palmette ornament; also conventionalized water-birds. Below the principal scene is a curious band of what look like tied-up bolsters. The back side of the vase has a floral ornament on the neck, and bands of spirals, zigzag lines, and loop ornaments occupying the rest of the space. On each handle is a plait ornament.

An analysis of these decorations will bear out the contention that at this period ceramic art in Athens felt the Eastern influence as strongly as the rest of Greece. It is a fascinating study to pursue the history of each of these ornaments and trace the strength of the various influences which have played their part in the decoration of this vase. But a detailed examination of this kind would lead us too far here. It will suffice to apportion roughly the chief motives to their various sources. Though we are far removed from the Dipylon style with its monotonous repetition of bands of geometrical decorations, the artist has not been able to free himself entirely from the tradition that the whole space of the vase must be covered by horizontal friezes and empty spaces be strenuously avoided. His division of the surface into a number of horizontal friezes and the extensive use of background ornaments are clearly due to the strength of the old school. Moreover, the groups of zigzag lines and the conventionalized water-birds which appear all over the vase are purely geometric in their origin. Other motives, on the other hand, are as clearly Mykenaean, as, for instance, the spiral, the three-leaved ornament, and especially the beautiful floral decoration on the neck of the back side, which is full of the freedom of Mykenaean decorative art. Other ornaments are Mykenaean in origin, but continued in use in geometric times; such are the spiral hook, the plait band, and the rosette. Oriental art has contributed the large palmette ornament (above the running spectator) and perhaps the lion, which was an unknown animal in Greece proper, but of course was frequently depicted in Mykenaean art. So much for the subsidiary decorations. In the chief representation the paramount influence is clearly one of a new art, not using a well-

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worn stock of familiar motives, but breaking fresh ground in a new direction — that of mythological scenes. In many respects the results are of course crude. But in spite of the primitive rendering of the human features, the absence in many cases of all sense of proportion, and the almost childish idea of perspective, the scene of Herakles and Nessos has real artistic merit, for it is full of a force and vitality which make the old story live again before us. The determined attack of Herakles and the beseeching attitude of the Centaur are convincingly represented and are well contrasted with the quiet figure seated in the chariot. The scene of the lion and the deer is also full of spirit, the deer being especially lifelike both in attitude and rendering.

From a technical point of view, this vase presents many interesting peculiarities. An examination of these, as well as a more detailed treatment of this important monument of early Athenian art, will, it is hoped, be published shortly in one of the archaeological journals.

G. M. A. R.

MORE MEROVINGIAN ANTIQUITIES

AVERY important addition has lately been made to the Merovingian antiquities on exhibition in the Museum through Mr. J. Pierpont Morgan's new loan of a collection of 363 objects in gold, silver, bronze, and glass. All of the pieces were found in France in some ten ancient cemeteries through the Marne and Aube valleys, although the actual place of origin of the objects was certainly not limited to so narrow a district. The older medieval nations were astonishingly cosmopolitan in character and we find very little difference between work of widely separated parts of Europe during the Merovingian period, so that it is not easy to place Mr. Morgan's pieces geographically with any great precision. In some instances we may be certain that they were imported into France through trade with other nations, or at least that the makers were greatly influenced by a foreign

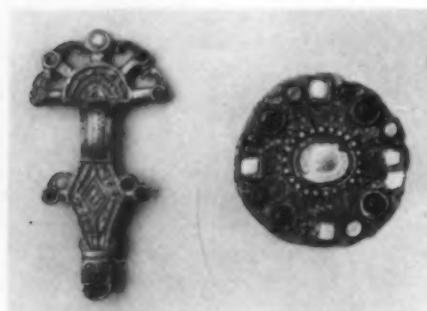
art. Some of the ear-rings executed in fine filigree work, for instance, as well as the various objects in glass, show such strong likeness to the later Roman style that they were very likely made by Roman craftsmen working in the provinces. Some of the fibulæ, on the other hand, exhibit a refinement in design and technique so similar to that of the famous goldsmiths' work discovered in Childeric's tomb that both may be traced back to Byzantine workshops. And, lastly, we find on a golden dagger case a curious imitation of Egyptian ornament, showing from how wide a field the Merovingian drew his decorative motives.

A few of Mr. Morgan's pieces date back earlier than the Christian era, such as a number of hair-pins, flint scrapers, and bow-shaped fibulæ, all of which belong to the Celtic period; but the majority of the objects in the collection were made in the time of the great kings of the wandering barbarian tribes, the Franks, Goths, and Langobards. These fierce princes are known to us from early Germanic poems and legends, which have preserved the stories of Childeric, king of France in the fifth century, whose sword and golden ornaments are now deposited in the Bibliothèque Nationale in Paris; of Theodolinda, queen of the Langobards, who in the beginning of the seventh century presented to Monza, a cloister of her foundation, the famous diptych still existing there; of the great Theodoric, whose tomb in Ravenna is one of the few remaining architectural monuments of the time; and of Reccesvinth, King of the Visigoths in Spain, whose splendid jeweled crown now rests in the Musée Cluny.

The objects in Mr. Morgan's new collection are similar in style to those found in the tombs of the princes mentioned above and their royal contemporaries, and were undoubtedly executed for persons of the highest distinction, generals and great warriors in the army of the Franks, during a period lasting from the fifth to the seventh century. Particularly noteworthy is the group of belt-buckles, a type usually thought to be of Burgundian origin. These show an effective technique, rarely used in later times, of silver niello inlaid in iron, with the curved bands of the interlaced pattern occasionally

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touched up with gold. Next to the belt-buckles the most numerous objects of a single class in the collection are the circular fibulæ of various sizes made of gold inlaid with paste or jewels displaying the combination of red and gold to which the early northern goldsmiths were so partial. While the pattern of interlaced bands so characteristic of the belt-buckles before referred to may be traced back to Roman art in its last days, it seems probable that the technique



MEROVINGIAN ORNAMENTS

of these gold fibulæ inlaid with paste in a sort of cloisonné was derived from the East, from Persia through Byzantium. A remarkable piece in which the two methods of workmanship are combined is a sword, the hilt of which is executed in iron inlaid with gold and silver niello, while the guard is ornamented with jeweled stars in red paste, set in gold.

It is impossible in the space of a Bulletin article to mention the greater number of objects in the collection; for the majority of the types represented, — buckles, cross-shaped and digitated fibulæ, chatelaine plaques, and other ornaments, — it will be necessary to refer to the catalogue of the collection by S. de Ricci. A copy of this catalogue will be placed with the collection when it is put on exhibition near Mr. Morgan's earlier loan of Merovingian antiquities at the north end of the Main Hall in the Wing of Decorative Arts. The importance of these new additions to the collection already in place cannot easily be overemphasized.

W. R. V.

BAS-RELIEFS OF ASHURNASIRPAL

AN important loan to the collection representing Assyrian art in the Museum has recently been made through the generosity of Mr. J. Pierpont Morgan, in the shape of three large alabaster slabs in bas-relief. They belonged to the palace of Ashurnasirpal, who reigned over Assyria during the years 885 to 860 B. C. This ruler transferred the capital from Nineveh to Calah, which city is now known as Nimrud, where during his reign Assyrian art received considerable attention. He had the walls of his palace covered with large alabaster slabs, upon which were sculptured bas-reliefs, depicting himself taking part in religious ceremonies, in realistic war scenes, etc. When Rassam and Loftus excavated the northwest palace, they transported to the British Museum many of these slabs, the more important of which are represented by plaster replicas in the Metropolitan Museum. Other slabs found their way to different museums, and now Mr. Morgan is in possession of three well-preserved originals.

The winged figure which is found on one of the slabs occurs frequently on the reliefs of Ashurnasirpal. He is usually shown, as here, standing before the sacred tree, which is a conventionalized palm tree. In his right hand he holds a bunch of dates, which closely resembles a pine cone; and in the other hand a basket or bucket. The usual interpretation of this scene is that the genius is standing before the tree in the act of fertilizing it with pollen. Some maintain, however, that the scene represents the adoration of this "tree of life." In other slabs the winged genius stands in the same attitude behind the king, who is facing the tree. In still other scenes, such genii stand on either side of the king and face him, but in the same attitude, with cone and bucket.

The winged creature of the second slab stands in a similar attitude, but without the cone and bucket. This figure in all probability stands in adoration of the tree, which was on an accompanying slab.

The third relief is that of a eunuch

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represented as the king's armor bearer. Behind him is again found a portion of the sacred tree.

The king had an inscription carved across each slab, including those that had not been sculptured. The same inscription repeated over and over is found on all these slabs. In it the king gives a long list of his titles, which are descriptive of his greatness in times of war and peace, besides telling in grandiloquent terms of his wonderful achievements of conquest, from the country of the rising sun to that of the setting sun. Following are the opening lines of the inscription:

"The palace of Ashurnasirpal, the priest of Ashur, the darling of the gods Ellil and Enmashtu, the beloved of the gods Anu and Dagan, the powerful one among the gods, the mighty king, the king of hosts, the king of Assyria, the son of Tukulti-Enmashtu, the great king, the mighty king, the king of hosts, the king of Assyria, the son of Adad-nirari, the great king, the mighty king, the king of hosts, the king of Assyria; the valiant hero, who by the assistance of Ashur, his lord, goes forth, and among the princes of the four quarters (of the world) does not have a rival; the shepherd, who feareth not the battle; the mighty flood, who is without an opponent; the king who has subjugated those that were not submissive unto him, and has conquered all the hosts of men; the mighty hero who has trampled upon the necks of his enemies, and has trodden all foes, and has shattered the power of the strong; the king who with the help of the great gods, his lords, goes forth, and whose hand has captured all lands; who has conquered all the highlands, and has received their tribute, exacted hostages, and established control over all countries," etc.

A. T. CLAY.

A BOLOGNESE NIELLO

IN the BULLETIN for September, 1910, there was illustrated and briefly described a silver plaquette inlaid with niello, representing two nude figures (Hercules and Dejanira) standing under a garland. This piece, correctly ascribed

to the North Italian school of the second half of the fifteenth century, further study has shown beyond question to be the work of a Bolognese craftsman, presumably an assistant in the *bottega* of Francesco Francia. Some additional notes may consequently be of interest.

The comparatively few Italian nielli existing today, including not only the incised metal plaques inlaid with black metallic amalgam, the niello proper, but also the sulphur casts and the proofs taken from these, the prints made from the incised plaques themselves, the prints from engraved plates copying nielli, and prints in the manner of nielli, may be divided into two principal groups, the Florentine and the Bolognese. At the head of the Bolognese school was the famous painter and goldsmith, Francesco Raibolini, called Francia (1450-1517), whose multiple talents found expression in many and varied activities. Francia began his artistic career as a goldsmith, and for many years after he had won reputation as a painter, maintained his goldsmith's *bottega*. Of Francia's work in niello, in which he is known to have excelled, we have no examples attested by documents. A few nielli and several fine niello prints may, however, be assigned to him with considerable certainty on stylistic grounds.

Among the niello prints attributed by Dutuit¹ to Francia, there is one (No. 344) having considerable interest for us, as it closely reproduces our niello, differing only in its finer execution. The print was consequently not an impression from our plaquette; nor is it likely that the print was engraved as a model design after the niello. The reverse is more probably true, that our niello was made in Francia's workshop by an assistant copying the niello print which Dutuit lists or the original niello from or after which it was made.

This niello print was discovered and described for the first time by Charles de Langalerie in a brochure published in 1858. It was ascribed by this critic to Peregrino da Cesena, an imitative pupil and follower of Francia, by whom we have several signed

¹ Eugene Dutuit: *Manuel de l'amateur d'estampes*, Paris, 1888; I, 2nd part, p. 196, No. 344.

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niello prints. The ascription to Peregrino, who did indeed do a Hercules and Dejanira (Dutuit, No. 691), but one inspired by the niello print in question, was challenged by Philippe Burty¹ in the *Gazette des Beaux Arts*, 1859, in favor of Francia. A reproduction of the niello print accompanied the article. Comparing it with the niello prints of Peregrino, for example, with the Allegory



HERCULES AND DEJANIRA
BOLOGNESE NIELLO

of Abundance (Dutuit, No. 691), as it has many analogies with the Hercules and Dejanira, certain differences are clearly marked. Peregrino is less simple in the outline of his figures, less direct in conception and execution. As Burty wrote, in the Hercules and Dejanira there is a grace in pose, a quiet beauty of line that can call to mind only the great Bolognese master, Francesco Francia.²

¹ Ph. Burty: *Un niello non decrit*, in *Gazette des Beaux Arts*, 1859; I-II, p. 336-343.

² A drawing in the Brera representing Apollo and a Goddess may be mentioned for the family resemblance between it and the Hercules and Dejanira niello. Compare, for example, Apollo with Dejanira. In his catalogue of drawings in the Brera (No. 21) Malaguzzi Valeri ascribes this drawing to the school of Francia or of Costa(?). The drawing has been considerably retouched, but it would seem to be nearer Francia than Costa.

J. B.

CREMORNE GARDENS No. 2

BY JAMES MCNEILL WHISTLER

TO the five paintings by Whistler belonging to the Museum has been added the Cremorne Gardens No. 2, which was recently bought and is now shown in the Room of Recent Accessions. Like our *Nocturne in Green and Gold*, Mrs. Untermyer's *Falling Rocket*, and all those canvases inspired by the Cremorne Gardens, this picture was painted in the seventies. But our new painting is, as far as I know, unique among its fellows in this, that whereas the others are conceived as landscape with or without incidental figures, the chief interest of this one is in the people, the frequenters of the gardens, who here stroll and chat so delightfully in the cool of the evening by the light of the lamps which, strung from tree to tree, twinkle among the leaves. It is an unfinished work of great promise, and would have been a masterpiece in all probability had it not been for the intervention of the financial troubles which led to its forced sale in 1879 with the artist's other effects.

It was bought at that time by Mr. T. R. Way, who has owned it until lately. In 1905 the picture was lent by Mr. Way to the Memorial Exhibition in London, where it was catalogued No. 25, with this description:

"A Sketch of the Gardens. In the foreground a number of people are promenading. To the right a gentleman, the artist, and three ladies are seated at a table. In the center are tables, and still more tables to the left. Across the background stretches a light wall or screen upon which shadows of figures are cast. The garden is illuminated with little colored lamps, white on the right and red on the left. Waiters in red coats to extreme right and left."

There is room for difference of opinion as to the things represented. To some, the "light wall or screen" is the river with vague trees and shadowy people before it — the "riverside clothed with poetry as with a veil." Fate denied the further elaboration which would have made the point clear, as it also would have defined other facts in various places, in the goat

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cart, for instance, if it is a goat cart, where the uncertainty is really a detriment. The curiosity demanded by the incomprehensible thing which passes unheeded among the pleasure-seekers disturbs, for me at least, the tranquil mood which the scene evokes. The quality of the work as it stands is more akin to the quality of his pastels. It has their peculiar charm of suggestiveness and their limpidity of deftly-touched color — a virtue according to some, a shortcoming for others. But the picture gives every onlooker a quick-

ened sense of the mysterious beauty that the night lends to all places. As a rendering of the particular effect of night which Whistler discovered, our painting, unfinished as it is, holds its own with the others. In it, as in the best of the Nocturnes, is manifested the possibility of representing in paint the sensation of the limitless space of darkness and its transparency — the culmination in Whistler's work of centuries of endeavor on the part of Western artists.

B. B.



CREMORNE GARDENS NO. 2
BY JAMES MCNEILL WHISTLER



SARCOPHAGUS FROM AMATHUS

RECENT ACCESSIONS AND NOTES

TWO PORTRAITS OF THE ENGLISH SCHOOL.—Mr. Victor G. Fischer has just presented to the Museum two impressive portraits of the English School: Dr. Joseph Black, by Sir Henry Raeburn, and John Julius Angerstein, by Sir Thomas Lawrence. The portrait of Dr. Black is mentioned in Armstrong's Catalogue as belonging at the time of the publication of the book to Sir George Warrender. The sitter was an important chemist of the eighteenth century. He was the first to establish the existence of carbonic acid gas and made many important and far-reaching discoveries.

There is excellent tradition for naming the sitter in the portrait by Lawrence as John Julius Angerstein, though the work is not listed in Graves' Catalogue. The picture comes indirectly from one of the Angerstein family and the sitter resembles closely the other portrait of Angerstein in advanced age, the double portrait of Mr. and Mrs. Angerstein now in the Louvre. Be that as it may, the picture speaks for itself. The painting is as brilliant as one expects from this most skilful technician.

B. B.

THE MOUTH OF THE SCHELDT, BY JAN VAN DE CAPPELLE has been bought. It is a representative work of larger dimensions than is usual with this important master. Among the Dutch artists of the seventeenth century, who devoted themselves to the delineation of the sea, no one is more highly considered than Van de Cappelle. On this account, as well as because the quantity of his performance was not large compared to the output of his peers, paintings by him are especially coveted by collectors in all parts of the world.

In our picture the artist shows with calm and unimpassioned sincerity a number of ships and boats in a quiet harbor under a tranquil sky — a marvel of skilful painting and luminosity. The boats are done with great exactitude, a virtue common to many of the great number of excellent masters of the time.

The picture was formerly in the Labouchere and the Griffith Collections and was shown at the Old Masters' Exhibition of the Royal Academy in 1910.

It is placed for the month in the Room of Recent Accessions, after which time it will be found in Gallery 26.

B. B.



DR. JOSEPH BLACK
BY SIR HENRY RAEBURN

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THE TOILET, BY FRIESEKE.—The Museum has received as a gift from Mr. Rodman Wanamaker, *The Toilet*, by Frederick C. Frieseke, the young American painter whose work is widely known and appreciated in France and Germany, where his pictures have been more frequently shown than in his own country.

The Toilet is a picture of a woman dressing before a mirror, and is painted in the high key which the artist affects and with more than usual gayety and brilliancy of color.

B. B.

GIFT OF A CHRISTENING OUTFIT.—An infant's dress and christening shirt have recently been added to the collection of costumes through the generosity of Miss Martha Lincoln Draper. The dress is of the finest French cambric ornamented with bands of openwork filled in with a mesh of needlepoint stitches edged with embroidery. The little shirt is also daintily embroidered with a vine pattern and the neck and sleeves are edged with fine old Flemish lace. Mrs. Palliser¹ gives an interesting account of the christening outfits used in the days of Queen Elizabeth. She states, "It was then the custom for the sponsors to give 'christening shirts,' with little bands and cuffs edged with laces of gold and various kinds—a relic of the ancient custom of presenting white clothes to the neophytes when converted to Christianity. The 'bearing cloth,' as the mantle used to cover the child when carried to baptism was called, was also trimmed richly with lace and cutwork, and the Tree of Knowledge, the Holy Dove, or the Flowerpot of the Annunciation was worked in 'hollie-work' on the crown of the infant's cap or 'biggin'." The 'hollie work' here referred to appears in several of the baby garments that formed a part of the Blackborne Collection.

F. M.

A SILVER TAZZA.—Among the recent loans to the Museum in Gallery D 9 is a silver tazza with a cover 10½ inches high, 9½ inches in diameter, weighing forty-five

¹ Mrs. Bury Palliser. *History of Lace*. London, 1902. p. 308.

ounces. It is supported by four carved lion's feet, has spandrels of acanthus leaves, and is ornamented with bands of fruit-bearing grape-vines and human masks. The finial to the lid is of rose buds and full blown roses. Upon its front is the following inscription:

Presented to
John Swift, Esq.,
by his fellow citizens
as a testimonial of their gratitude
for his services at the Arch Street
Prison on Sunday August 5th, 1832,
during the prevalence of the
Malignant Cholera.

John Swift was born in Philadelphia in 1790; was admitted to the Bar in 1811; was Mayor of Philadelphia 1832-1838; 1839-1841; 1845-1849. He married Mary, daughter of Commodore Thomas Truxton, U.S.N. His heroic conduct on the fatal Sunday of August 5th, 1832, so won for him the admiration of the citizens of Philadelphia that they presented him with this tribute. The local records state, "The scenes of that memorable day were of unparalleled fearfulness and loathsomeness. Before night not less than seventy persons who were living in the Arch Street Prison when the morning dawned were consigned to the grave."

The tazza, which was made by E. Lownes, of Philadelphia, a noted silversmith of his day, has been lent to the Museum by Hon. A. T. Clearwater of Kingston, who has been requested to present it to the City of Philadelphia in order that it may be added to the notable collection in Independence Hall, and also has been asked to lend it to the Museum of Art in Fairmount Park, and to the Historical Society of Pennsylvania. It probably will become a permanent part of his collection exhibited here.

SARCOPHAGI FROM AMATHUS AND GOLGOI.—In the current number of the *Antike Denkmäler*, vol. III, 1909-1911, part I, appears a publication of the sarcophagi from Amathus and Golgoi, Cyprus, which are two of the most important monuments

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of Cypriote art belonging to the Cesnola Collection. The text (pp. 1-4) is by Professor John L. Myres, under whose direction the Cesnola Collection has recently been rearranged. He gives briefly in each case the circumstances of the find, the state of preservation, and a summary des-

month's BULLETIN, though not of a serious nature, was of a character which has made it wise for him to interrupt his work at this time and to take now the vacation which ordinarily he would have taken in summer. He sailed on March 17th for Europe.



THE MOUTH OF THE SCHELDT
BY JAN VAN DE CAPPELLE

cription of the designs. There are in all six plates, five lithographs in black and white and one in color. The latter (ill. p. 76) gives the view of one side of the Amathus sarcophagus and was reproduced from a water- or drawing made by Miss Grace A. Luther in 1910 from the original. It shows the extensive remains of color (blue-green, red, yellow, and black) still preserved on this sarcophagus, which, it will be remembered, came to light after a careful cleaning of the surface in September, 1909.

G. M. A. R.

MR. ROBINSON'S ILLNESS.—Mr. Robinson's illness, which was reported in last

MR. ROBINSON'S LECTURES.—Owing to Mr. Edward Robinson's illness and consequent absence from the Museum, the remaining lectures on Greek Art which he had begun last month and which were then interrupted will be postponed indefinitely.

LECTURES TO TEACHERS.—A lecture to teachers of Drawing on the value of museums of art to them in their work, was given by Mr. Kenyon Cox in the Lecture Hall on Friday, March 15th, at half past four. It is hoped that this interesting address will be printed later on and that in this form it may reach those teachers who

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because of the storm were unable to hear Mr. Cox deliver it.

THE LIBRARY.—The additions to the Library during February, 1912, were one hundred and seventy volumes, as follows:

By purchase.....	147
By gift.....	23

The names of the donors are Mr. William L. Andrews, Mr. Charles Balliard, Mr. John W. Beatty, Mr. Martin Birnbaum, Mr. James D. Gill, Mr. Frits V. Holm, Mr. Aldo Jesurum, Messrs. Kennedy and Company, Messrs. F. Keppe and Company, and The Quartermaster General, U. S. A.

Sixty-eight photographs have been added to the collection, including gifts from Miss C. L. Ransom, Mr. M. T. Reynolds, and the Messrs. Knapp Company.

The attendance during the month was seven hundred and sixty-seven.

THE EGYPTIAN GALLERIES.—The frames of glass positives at the windows of the Egyptian galleries have been fitted with electric lights, which were used for the first time on the evening of March 16th. Thus the positives may be seen on Saturday evenings and dark afternoons, as well as by daylight.

COMPLETE LIST OF ACCESSIONS

FEBRUARY 20. TO MARCH 20, 1912

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL . . .	*Colossal Roman head of red porphyry, about 200 A.D.	Purchase.
CERAMICS	†Four mezzo-majolica bowls, from Cyprus, Byzantine, tenth to twelfth century	Gift of Mr. Dikran G. Kelekian.
	†Two bowls and a goblet, Persian, Sultanabad, thirteenth century	Purchase.
	†Seven fragments of bowls, Persian Rhages, thirteenth century	Purchase.
	†Lustre tile, Persian, fourteenth century	Gift of Mr. Emile Rey.
	†Two lustre bowls, fourteenth century, and four lustre tiles, Persian	Purchase.
METALWORK	†Bronze mortar, Persian (Hamadan), twelfth century	Purchase.
	*Five silver and silver-gilt tankards, German, seventeenth century	Purchase.
PAINTINGS	†Four predella panels, Scenes from the Life of Saint Lucy, by a Trecento artist	Purchase.
	†Landscape—The Mouth of the Scheldt, by Jan van de Capelle	Purchase.
	†The Harp Player, by Kenyon Cox	Purchase

*Not yet placed on Exhibition. †Recent Accessions Room.

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CLASS	OBJECT	SOURCE
PAINTINGS — <i>Continued</i>	†Cremorne Gardens No. 2, by James A. McNeill Whistler	Purchase.
	†The Toilet, by F. C. Frieseke.....	Gift of Mr. Rodman Wanamaker.
	†Clearing Off, by Mrs. Charlotte B. Coman.....	Gift of a Number of Friends of the Artist, through Mrs. H. Butterworth.
	†Portrait of John Julius Angerstein, by Sir Thomas Lawrence, P.R.A.; Portrait of Dr. Black, by Sir Henry Raeburn, R.A.....	Gift of Mr. Victor G. Fischer
	*Fourteen modern copies of lace in the Museum	Gift of Mr. M. H. Daudy.
	†Baby's shirt and dress, French, early nineteenth century.	Gift of Miss Martha Lincoln Draper.

LIST OF LOANS

FEBRUARY 20 TO MARCH 20, 1912

CLASS	OBJECT	SOURCE
CERAMICS	Tassie medallion, nine black basalt intaglios, and a black basalt ink-well, by Wedgwood, — English, eighteenth century	Lent by Mr. J. William Yates, Jr.
METALWORK	Silver chalice and paten-cover, London hallmark, maker, John Eastt, 1708.....	Lent by Christ Church of Rye, N. Y.
(Floor II, Room 32)	Silver chalice and paten-cover, inscribed E. H. 1612, mark Catherine wheel crowned; chalice, paten cover, and small stand of Sheffield Plate, London hallmark 1722, maker I. S. (?) English .. .	Lent by St. Peter's Church of Perth Amboy, N. J.
(Floor II, Room 32)	Two silver beakers, maker, I. Sayre, dated 1813.....	Lent by the Dutch Reformed Church, Readington, N. J.
(Floor II, Room 9)	Silver tazza and cover, maker, E. Lownes, Philadelphia, 1832. ..	Lent by Hon. A. T. Clearwater.
TEXTILES	Animal rug, North Persia, about 1500	Lent by Mr. C. F. Williams.
	*Twelve pieces of lace, European, sixteenth to eighteenth century, .. .	Lent by Mrs. George Blumenthal.

*Not yet placed on Exhibition. †Recent Accessions Room.

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
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FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

TEACHERS of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.